

The Mission Craft Pottery Project

Sunnyslope, Arizona
1935-1939



Ed Dobbins

**The Mission Craft Pottery Project
Sunnyslope, Arizona,
1935-1939:**

**Harold Horine
and
Ozark Roadside Pottery
in
Phoenix, Arizona**

by

Ed Dobbins

Acknowledgements

Thank you to Frank Horine who enthusiastically supported this project from the beginning and generously shared his family history and photographs.

Photo Credits

Photos of Harold Horine and Como Craft courtesy of Frank Horine.

Photos of the Desert Mission and Mission Craft pottery courtesy of the Sunnyslope Historical Society, Phoenix, Arizona.

Front cover: Mission Craft vase on display at Sunnyslope Historical Society, Phoenix, Arizona.

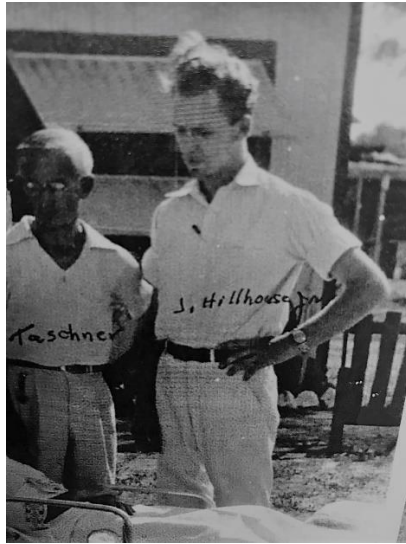
Back cover group: On left, Como Craft vase by Harold Horine, private collection. Center and right examples believed to be Sunnyslope Mission Craft, private collection.

Tuberculosis sufferers in the 1930s made hundreds of brightly colored cement pots at the Desert Mission in Sunnyslope, Arizona, eight miles north of Phoenix. The pottery making facility was established at the Mission in 1935 by Harold Horine of Hollister, Missouri at the request of Director Rev. Joseph N. Hillhouse. Hillhouse had encountered Horine's pottery while in Missouri on a fund-raising trip. He was convinced that crafting and coloring cement vessels would bring the health seekers living on the desert in Arizona "a little cheer (and) freedom from worry."¹

Many of the health seekers in Sunnyslope had migrated from other parts of the country to pursue the outdoor cure for tuberculosis in the fresh air and dry climate of the open desert. Afflicted individuals often had little money and faced the unexpected realities of few work opportunities and inadequate public services on their arrival. A favored gathering place for the ill in Sunnyslope was referred to as the "Colony". It was described at the time as an area of "scattered tents and shacks, most of them floorless. In each was a sick person...ill with tuberculosis."²

The Desert Mission at Sunnyslope was a community services center, not a sanitorium, for Colony residents and others living within a five-mile radius. It started as a Presbyterian Sunday school in 1925. Two years later, Rev. Hillhouse embarked on a program to expand the school into a one acre campus containing a chapel, library, activities center, wading pool, and other structures. The Mission addressed the needs of the sick and their families by providing a central location where recreational activities, spiritual support, and medical help were available.

Although Desert Mission was run as an interdenominational outreach of the First Presbyterian Church of Phoenix, only Hillhouse' salary as a pastor was guaranteed by the church. All expenses involved in developing and maintaining the buildings and services at the Mission had to be obtained by donation. Fund raising occupied a great deal of Hillhouse's time and, beginning in 1929, he spent several weeks every year east of the Mississippi River giving presentations to church, civic and other groups on



Rev. Joseph Hillhouse



The Desert Mission campus, building 9 is the pottery shed.

the plight of the convalescents at Sunnyslope. In the fall of 1934, Hillhouse spoke at a gathering on Presbyterian Hill in the Ozarks of southwestern Missouri where he encountered the colorful Como Craft cement pottery made at nearby Hollister and met its inventor, Harold Horine.

A few years prior to Hillhouse' visit, Harold Horine was employed as a plasterer and living with his parents. When he was not working, he devoted his time to developing a process for making cement vases and bowls that was destined to give him both artistic freedom and financial reward.³ In 1933, Harold received a patent for making, and three years later a second patent for decorating, concrete jars "such as may be used as flower pots, ornamentations and other analogous purposes."⁴

Horine stated in his first patent that an important aspect of his invention was the ability to make cement pots without using an outer mold. In his method, a metal bowl was lined with cheesecloth and packed with sawdust and wet lime to form a core in the shape of the bowl. The core was placed on a metal collar used to define the neck of the vessel and both pieces were covered with cement. A wood template held against the cement mass as it turned on a potter's wheel smoothed the outside surface. The shape of the template determined exterior outline of the pot and the wall thickness resulted from the distance between the template and core. After shaping, the vessel was removed from the wheel and the sawdust core discarded. The pot was left to dry for a few days before decorating.

Horine made and sold the pottery, which he called Como Craft, from the front yard of his family's home near the intersection of highways No. 65 and 86, a few miles south of Hollister, Missouri. Most buyers were visitors to the region referred to as the "Shepherd of the Hills Country" after the popular 1907 Harold Bell Wright novel. In the 1930s, sites made famous by Wright's novel and recreational activities offered by Lake Taneycomo provided the basis for the area's vacation oriented economy.⁵



Harold Horine at Como Craft



Como Craft Pottery and the Horine home

Hollister and surroundings were also a popular draw for writers and artists such as Rose O'Neill, illustrator, author, and creator of the Kewpie doll. O'Neill and Maude Horine, Harold's mother, were close friends and Maude, herself a writer, published a biography of Rose.⁶ Miss O'Neill was enamored with Como Craft pottery, owning several pieces and highlighting the wares in a poem.⁷ Other notable artists in the area included poet and ethnographer John Neihardt, his sculptor wife Mona who studied under Rodin in Paris, and Elizabeth Mahnkey, winner of the "best rural correspondent" national contest sponsored by Crowell Publishing Company.

Harold Horine regarded himself as part of this local artistic community and his uniquely made and decorated pottery as "more than a souvenir, a lasting art".⁸ He declared his belief in the artistic nature of Como Craft by describing the pottery as a "romance in stone" and "a glorification of cement". Harold attributed the inspiration of his wares to a wish for a garden jar of the type which appeared in works by Maxfield Parrish.⁹

Harold and Maude Horine cooperatively ran the Como Craft Pottery business. Harold, as creator of the technique, was the artisan who fabricated and decorated the wares that were sold from the shop. At times, one or two men assisted him in the production process. Maude was responsible for managing the remaining aspects of the business which included promoting Como Craft to local, regional, and national audiences.

Maude and Harold regularly advertised their wares in the Branson newspaper. They also took advantage of other opportunities to market Como Craft locally by, for example, donating vases to the Hollister PTA for use as membership drive prizes.¹⁰ The significance of Como Craft to the region was acknowledged by local tour guide Pearl Spurlock who regularly stopped at the Horines on her popular "Shepherd of the Hills Country" excursions.¹¹ When the National Geographic photographers were working on a series of articles about the Ozarks, Maude hosted the crew to dinner at her home and accompanied them on visits to see Rose O'Neill and Elizabeth Mahnkey.¹² Undoubtedly, the largest

audience was reached at the 1939 New York World's Fair where examples of Como Craft were displayed at the Missouri Building Exhibit.¹³

The Horines realized that the financial rewards achievable from selling their pots along the roadside were limited. To increase the income from the patented wares, Harold licensed his techniques to other entrepreneurs. A "pottery plant" purchased from Horine was a turn-key operation which included wheels, templates and other equipment required for making the pottery, instruction in the manufacturing and decorating techniques, and the granting of exclusive rights to market the product within a defined geographical area. The charge for this agreement was reported to have been \$500 in 1937, which was equivalent to the sale of a few hundred vases priced at a couple of dollars or less per item.¹⁴

In the 1930s, Horine sold his patented techniques to at least five different buyers in the Midwest and western regions of the country. Pottery plants are known to have been started in Des Moines, Iowa, Mineral Wells, Texas, Latourell Falls, Oregon and two locations in New Mexico.¹⁵ Business trips were also made by the Horines for undisclosed but possibly similar reasons to Fort Scott, Kansas and Springfield, Missouri.¹⁶ While visiting his sister in Sarasota, Florida, Harold set up a plant in nearby Palmetto where he "manufactured and sold (his) jars."¹⁷

Although the terms of the agreement between Desert Mission director Joseph Hillhouse and Harold Horine are not known, it is likely that Horine offered to set up the pottery plant in Phoenix as a donation to the Mission. Edna Phelps, an early resident of Sunnyslope, met the Horines while they were in Phoenix and believed that, for Harold, "the idea of bringing aid to Sunnyslope tuberculars fit into his personal philosophy." She related that, at home in Missouri, Harold Horine "sought down-and-outers (and) provided them with clothing, room and board and made apprentices of them in his business."¹⁸ Another indication that Harold may have been predisposed to help tuberculosis sufferers is suggested by his son Frank's recollection that Harold received

medicine for tuberculosis-like symptoms from a clinic in Arizona.¹⁹

In a January 1935 lecture to the Hiram Club in Phoenix, Rev. Hillhouse announced that funds had been provided to establish a pottery making plant at the mission. He believed the activity would have the positive effect of providing “something for these people to do.”²⁰ Hillhouse’ opinion may have been based on his experience teaching photography as an occupational therapy to wounded and tubercular soldiers in military hospitals after WWI.²¹ Perhaps he regarded pottery making as an analogous activity for the sick living on the Arizona Desert.



The pottery shed at the Desert Mission

The Horines’ trip to Arizona was reported in both the Branson and Forsyth, Missouri newspapers. On Sunday January 20, Harold Horine and his mother Maude departed on a business trip to Phoenix “in their lovely little 1935 Chevrolet, equipped with radio ‘n everything.”²² They stayed three weeks at the home of Rev. Hillhouse who “had sent for them to establish one of their plants.”²³

Horine held his first training session in Sunnyslope “one cold morning to interested men of the area.” Edna Phelps recalled that her brother, Louis Phelps, and four others attended the lesson.²⁴ Most pottery plant installations required Horine to spend two weeks at a location to introduce one or two owners to the process. The extra week spent at the Mission by the Horines may have

reflected additional time needed to instruct a greater than typical number of potters.

Horine and Hillhouse were cognizant of the physical capabilities of the people who were to be making pottery at the Mission. They anticipated that wet cement would be too heavy or awkward to manipulate for some of the tuberculosis afflicted individuals interested in potting. Hillhouse' solution was to employ "two Sunny Slope men...to perform the heavier work for the convalescents."²⁵

The pottery making process at Sunnyslope was detailed in a 1981 manuscript by Louis Phelps who declared that he was comfortable working with the cement pottery after "having dabbled in plastering."²⁶(see Appendix) Phelps' summary indicates that Horine refined his techniques between the 1931 patent application and his arrival at the Desert Mission. The biggest change concerned the fabrication of cores. In the patent, Horine described making a core using two pieces, a metal bowl and a metal collar. Although he stated the shape of the core conformed to the intended shape of the body portion of the vessel, no example of the process used for making wares other than bowls was provided.²⁷

The refined process taught to Phelps by Horine in 1935 used a cement mold, not a metal bowl. to create a core. To make the mold, a form defining the interior space of a vessel was created using a template held against a dowel wrapped in burlap coated with a wet lime mixture. A thick layer of cement was mounded around the form, then sliced in half while still damp to create a two piece mold with openings at the top and bottom. The mold was lined with a cloth and packed with wet sawdust to make a core. When the packing dried, the two halves of the mold were separated, and the core was easily removed. The use of long-lasting molds to make cores further simplified the pottery making and greatly increased the variety of sizes and shapes of vessels that could be produced.

Phelps described the mortar, or cement, used to make pots as a mixture of three parts fine sand, two parts Portland cement, and

one part hydrated lime. According to Louis' sister Edna, when Horine experimented with substituting desert soil for the sand, the results were unsatisfactory. She noted that Horine preferred Portland cement because of its hardness and durability through all kinds of weather changes.²⁸

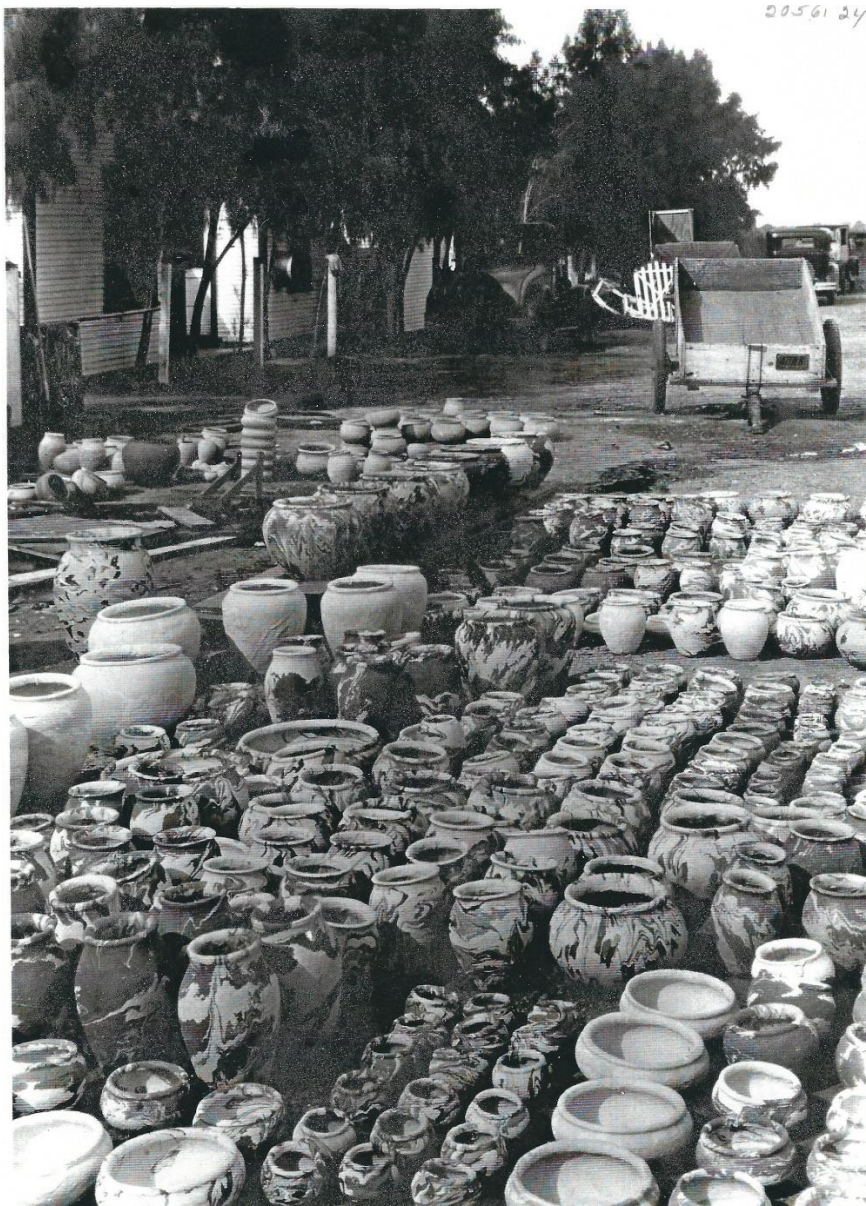
Although the cement construction of the pottery enhanced its durability, it was the distinctive brightly colored swirls on the outside surface that made the vessels attractive to buyers. The decorating process started with coating the pot in a liquid mixture of Portland cement, known as slip, on both the interior and exterior surfaces. Before the slip thoroughly dried, the decoration was achieved using:

“small drops of various brightly colored pigments in solution...dropped indiscriminately on the still flowing surface. Using the tongs, the jar is rotated by hand, turned upside down and in all directions causing the vivid colors to flow and merge with an unpredictable but fascinating design – unique for each item.”²⁹

The pigmented slip fused the colors to the concrete body of the vessel preventing flaking or fading of the decoration. For larger vases which were too heavy to hold with a tool, slip was poured on the item while it was rotated on a pottery wheel. Varying the rate of rotation influenced the ultimate appearance of the pot.³⁰

The first promotion of the pottery, officially named “Mission Craft”, occurred in a letter Rev. Hillhouse addressed to the guests of the Arizona Biltmore Hotel on March 14, 1935. The Mission was only a few minutes “by motor or horseback” from the hotel, prompting Hillhouse to extend an invitation to visit “tomorrow afternoon” and see the pottery as it was being manufactured. “Friday will be ‘coloring day’, - and this is the most fascinating part of the process.” Examples were on display at the hotel and items for purchase were scheduled to become available “within the next week or ten days.”³¹

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Mission Craft pottery at the Desert Mission

Mission Craft pottery was announced to a wider audience in a March 21, 1935 *Arizona Republic* article proclaiming a new kind of pottery by health seekers in the little community of Sunnyslope north of Phoenix. The pottery was described as a distinctively Salt River product that had originated in “the far-away fastness of the Ozarks.” All Arizona rights for its manufacture were “vested in the Desert Mission.” It was “colorful and attractive...(in) the entire gamut of colors...rich vivid blues, gypsy-like twirling combinations...(and) soft pastel shades.” Hillhouse suggested the pieces were particularly suitable for the desert and could “be used for exterior and interior decorative and esthetic purposes.” Vessels were available in many sizes and shapes ranging from three inches to six feet in height.³²

The pottery was initially displayed and sold for two weeks at a jewelry store located in the central business district of Phoenix at 37 West Adams.³³ Volunteers were on hand at the store to “show the pottery and tell of the work done by the Desert Mission.”³⁴ Another shop on the same block was described two years later as the location of “The Desert Mission Pottery.”³⁵ The storefront at the time was listed as vacant in the City Directory, suggesting it may have been another example of temporary placement of the wares which were offered “during exhibitions in downtown Phoenix.”³⁶

Most of the pottery was sold at the Mission by members of the staff with all proceeds going to the campus maintenance fund.³⁷ Hillhouse believed that the pottery would be particularly interesting to winter visitors and included observation of the craftsmen at their work on public tours of the Desert Mission. These tours did not, however, reveal the “secrets involved in color mixing and other formulas of manufacture” which were guarded.³⁸

Convalescents made Mission Craft pottery in Sunnyslope over a four year period.³⁹ It was very popular initially and within the first few months “workers fell to with a will” creating hundreds of vessels, large and small.⁴⁰ Hillhouse actively promoted ongoing interest in the pottery in a variety of ways. In publicity materials

for the Mission, he pointed out the “uniqueness of the method and the value of occupying the minds of convalescents with such activity”.⁴¹ In his written communications, he kept the plant at the forefront by adding a tag line to the bottom of the Mission’s letterhead reading “Home of Mission Craft Pottery.” Two years after the introductory article, the *Arizona Republic* again noted the project with a photo titled “Picturesque Pottery” that described the use of vessels to create a “Grecian garden effect on the grounds.”⁴²

The Mission Craft Pottery project was terminated in 1939 by Rev. Harvey A. Hood who had succeeded Hillhouse as director of the Mission the previous year. Hood renamed the pottery shed the “Mission Craftshop” and replaced pottery making with a range of activities under the guidance of Miss Hope Brown, state supervisor of the recreational craft department for the Works Progress Administration. Copper tooling, basketry, and leather craft were among the new options available to attendees of classes and to shut-ins in the area.⁴³

The official reason given by Rev. Hood for ending pottery making was that it was found to not be beneficial for the health of the participants.⁴⁴ Despite the availability of Mission employees to help with the more difficult tasks, staff members and consulting physicians concluded that the weight of the wet pots and the damp, humid atmosphere of the pottery building counteracted the therapeutic value of the activity.⁴⁵ Airborne clouds of lime and cement dust released during the manufacturing process may have also contributed to an unhealthy environment for individuals with respiratory problems.

The existence of an inventory of over one hundred Mission Craft items in 1940 also suggests that slow sales of the pottery may have been a factor in the termination of the project. Purchases of large examples may have been hampered by the weight of the cement vessels that would have made them difficult to transport. The pottery plant also operated in the Depression years which limited the potential number of buyers for items that were not necessities.⁴⁶

Although Hillhouse had declared at the outset that he did “not care whether the plant pays anything more than expenses,”⁴⁷ it is possible that his successor did not share the same conviction. With the availability of assistance from the WPA and a new Mission director in place, by 1939 the pottery making project had run its course.



Large Mission Craft vases in front of the library

Harold Horine and his mother Maude continued to successfully operate Como Craft pottery from their home for several years after returning from Arizona. Harold was a reserve Army officer and, with the onset of the WWII, went on active duty in January 1942. The war-time economy made the tourist pottery business irrelevant and Harold and his mother sold the home, and probably the business, before the end of the year. Weekly newspaper advertisements for Como Craft were discontinued in February 1943.⁴⁸

According to son Frank Horine, Harold tried to recapture the success of Como Craft with an improved method for making cement pottery in the early 1950s.⁴⁹ The new method used a thin slurry of mortar to slip cast vases in plaster molds. The objects were not popular and, after working for several more years as a plasterer, Harold spent his retirement painting and selling his art

work at shows in northern New Mexico. Harold Horine died in 1985 several years after the death of his mother in 1968.

Although Horine closed Como Craft forever at the beginning of the war, at least three of the plants he helped open remained or returned to making pottery after 1945. One of these sold wares along highway 65 in Arkansas as recently as the late 1990s. The seller was described as an elderly man who stated that a lot of his family made the pottery, but they decorated their wares using only two colors as they couldn't figure out how to make multi-color pots.⁵⁰

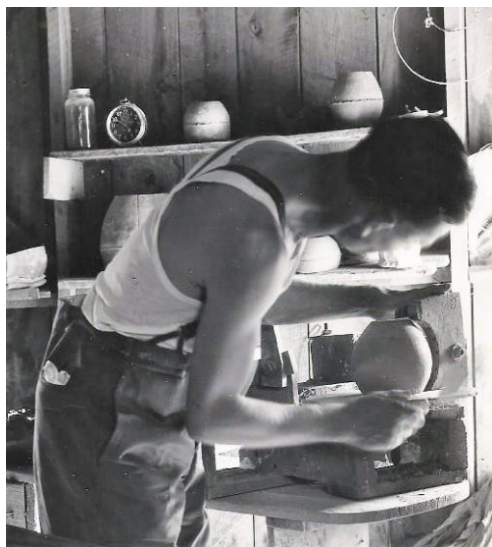
A second potter was Ernie Fullerton who worked with Horine in the late 1930's. He made and marketed his pottery in Branson, Missouri for many years. In the 1990s he commented that he had "sold pottery by the truck load and they came from many parts of the United States."⁵¹

Arthur Minor was trained by Horine in 1937 when he was a teenager living in Missouri. Minor moved to Oregon shortly afterwards where he made and sold the pottery under the name "Columbia River Pottery." Two friends, Ernest Rowland and Orson Murdock helped him. The Minor family ran a gift shop near Latourell Falls in the Columbia River Gorge and business was good until the men joined the service and entered the war.

After the war, the Minors relocated to Lyle in eastern Washington and restarted the pottery again using the Columbia River Pottery name. The second venture was not as successful and was discontinued within a few years.

In the mid-1990s, Arthur Minor's sister, Calista Waite, and her husband Jerry, became interested in reviving the pottery at their home back in Missouri. Although it had been decades since he made the pottery, Minor still had access to the equipment and was able to teach his sister and her family members Horine's process using the original 1930s wheels, molds, and other tools. The Waites joined with their nephew and his wife, Ivan and Maria Pierce, to produce and sell pottery at small fairs in Missouri and at

a shop in Branson until illness forced them to stop. They called their wares "Mystery Glen Pottery."⁵² Jerry and Calista's grandson, Lennon Waite, is currently the only family member making the colorful cement pottery.



Harold Horine shaping a vase using a template

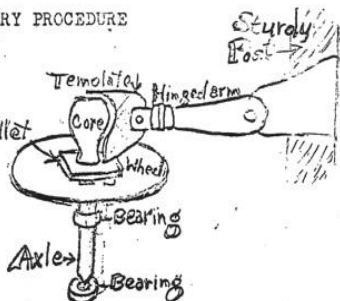
Horine and the potters he helped establish in the 1930s seldom signed or placed labels on their vessels. Identifying the artist or geographical origin can usually only be accomplished for examples with an accurate provenience. Based on her experience, Calista Waite has stated that she can recognize some makers by the style and color of the pots. She, and others in her family, sometimes signed their works.

Because of the cement pottery's origin in the Ozark Mountains and its history of marketing to vacationers on road trips, the most popular general term for pottery made following Horine's patents is "Ozark Roadside Tourist Pottery." Due to the Waites' revival efforts and the appearance of examples in decorating magazines, the popularity of the pottery rose sharply in the first decade of the century. Markets for both antique and vintage examples are still active with examples most commonly offered today through the internet instead of by the side of a rural highway.

Appendix: Louis Carl Phelps, Mission Pottery Procedure⁵³

MISSION POTTERY PROCEDURE

The wheel can be described as a heavy metal disk. (Metal for permanent flatness and freedom from warp.) Size may vary from 12" to 24" or more in diameter. Centered exactly on the underside is a 1" steel axle welded at a precise right angle to the horizontal surface. The axle, 12" to 18" long, is machined to a point at its lower end and sits in a small bearing for minimum friction. An upper bearing holds the axle in a true vertical position. Both bearings are secured in a very stable base.

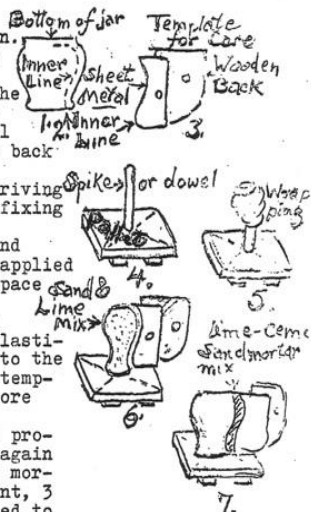


The wheel requires very little turning to produce a manufactured unit. Therefore it is turned by hand. A slight push gives it several revolutions - more than enough to complete a jar.

The template that forms the exterior contours of the jar is cut from 1" lumber and has a profile approximating the chosen design. A light metal strip is nailed to the contoured edge and extends slightly beyond the wood to provide a delicate troweling effect. This strip is bent laterally to form the bottom of the jar.

THE PROCESS

1. A design is chosen and a profile drawn.
2. An inner line is sketched to indicate thickness of jar wall. This inner line becomes the profile of a core on which the jar will be built.
3. A template is snipped from sheet metal conforming to this inner line. A wooden back is provided for stiffness.
4. An armature is built on a pallet by driving a tall spike in the pallet center or by fixing a wooden dowel to the desired height.
5. The pallet is centered on the wheel and turned while twine or burlap strips are applied to this axis filling out partially the space between axis and template.
6. A small amount of mortar is prepared: Sand, 2 parts; Lime, 1 part; Water, to plasticize. This mixture is applied directly to the armature with a small hand trowel. The template is brought into proximity and the core base is formed.
7. Having formed this inner shape of the proposed jar, the entire object is covered again the same day with a heavy coat of cement mortar: 1 part lime, 2 parts Portland cement, 3 parts fine sand. A crude template is used to round out the heavy coat.



Appendix: Louis Carl Phelps, Mission Pottery Procedure

MISSION POTTERY PROCESS (CONTINUED)

8. While the cement mortar is still wet it is cut vertically clear through to the core on opposite sides with a metal trowel blade making two identical halves of a primitive type jar. Both bottom and top of this jar are left open.

9. When the cement hardens (sets) in 24 hours, the two halves are separated and any lime mortar adhering is removed.

10. When completely hard, these two halves are placed together again to form a matrix and bound together with a simple collar or band holding them securely.

11. With the mouth of the matrix (core mold) up, a sheet of wet cheesecloth is placed over the opening and poked into the interior with a short prod. This forms a small bag within the mold.

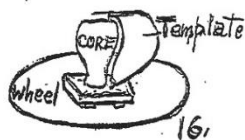
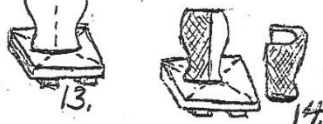
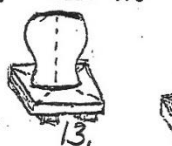
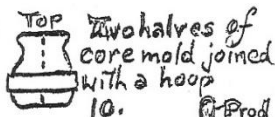
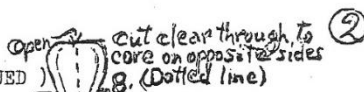
12. Into this bag wet sawdust is tamped until a firm shape resembling the jar's interior is produced. When the sawdust is well compacted, it is leveled off. The exposed ends of cheesecloth are gathered and brought into the center of the aperture and tucked into the sawdust.

13. The mold, still bound together, is turned upside down and placed centrally on a small pallet. (A square $1\frac{1}{2}$ board somewhat larger than the mouth of the jar and having 2 small cleats nailed to the underside.)

14. The band holding the two halves of the mold together is slipped off and the two sections separated. This leaves an inverted form representing the inner contours of the finished product.

15. The self-supporting, upside-down, sawdust-filled, cheesecloth bag on its pallet is placed at the exact center of the wheel. Adjustments are made by bringing a fixed point of reference near the form and judging the uniformity of clearance as the wheel slowly turns.

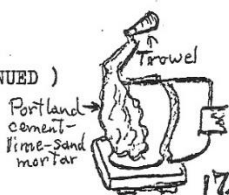
16. The template attached to an adjustable arm is the reference point for centering every project. When clearance between template and core is approximately $\frac{1}{4}$ " - $\frac{1}{2}$ " wheel is slowly rotated and cement mortar is applied to the core by a small hand trowel. Mortar: 1 part hydrated lime, 2 Portland cement, 5 fine sand. Water is added to produce a consistency similar to pancake batter.



Appendix: Louis Carl Phelps, Mission Pottery Procedure

MISSION POTTERY PROCESS (CONTINUED)

17. The jar is always built upside down which places the rim on the pallet. Careful attention is given the rim since it is the most noticeable feature of the finished product. When the jar's exterior is fully formed the pallet with jar on it is carefully lifted and set in a safe place to harden for 24 hours.



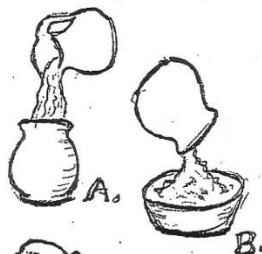
18. After the initial set, the product is carefully lifted from the pallet and the sawdust filler poured out. Any residual material is easily cleaned away by lightly stroking it with a coarse file. The cheesecloth liner is pulled out and the vase is placed right side up to continue hardening - perhaps 2 days or more.



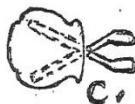
THE FINISHING, COLORING PROCESS

A watery solution of white portland cement provides the final application to the article and may be tinted with any mortar - mineral color.

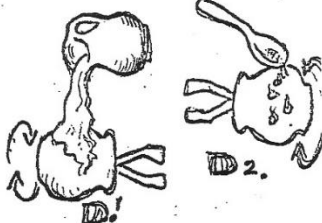
A. The solution is poured inside the vessel. The jar is rotated in the hands till coverage is complete.



B. The excess material is poured out of the jar allowing the rim of the mouth to become well covered.



C. A simple tongs is inserted into the vessel and lightly expanded to hold and turn the object while drenching the entire outside surface with the solution.



D. Before any drying or congealing of fluid begins, small drops of various brightly colored pigments in solution are dropped indiscriminately on the still flowing surface. Using the tongs, the jar is rotated by hand, turned upside down and in all directions causing the vivid colors to flow and merge with an unpredictable but fascinating design - unique for each item.

E. Finally the jar is placed right side up in a safe place (preferably on a smooth wood or tar paper surface) to become fully hardened and fully useable within a week.



Endnotes

¹ “Mission Work Told Hiram”, *Arizona Republic*, January 3, 1935.

² Ruth Miller, “A History of the Desert Mission.” (Sub-thesis, University of Arizona, 1940), 5.

³ *White River Leader*, (Branson, Missouri), August 7, 1930.

⁴ Horine, Harold. Apparatus for Making Jars from Concrete. U. S. Patent 1,914,858, filed May 14, 1931, and issued June 20, 1933, 1; Horine, Harold. Apparatus for Decorating Articles. U. S. Patent 2,064,161, filed January 23, 1935, and issued December 15, 1936.

⁵ Myers-Phinney, Linda. “Arcadia in the Ozarks; The Beginnings of Tourism in Missouri’s White River Country”. *Ozarks Watch*, Vol. III, No. 4, Spring 1990, 10 pgs.; Payton, Leland and Crystal. 2008. *See the Ozarks, The Touristic Image*, Lens and Pen Press, Springfield, Missouri.

⁶ Horine, Maude M. 1950. *Memories of Rose O’Neill, Creator of the Kewpie Doll*, Branson, Missouri.

⁷ *Ibid.*, 22.

⁸ *White River Leader*, May 12, 1939, 8.

⁹ *White River Leader*, May 27, 1938. Parrish’s first name is given as “Maxwell” in the advertisement.

¹⁰ *White River Leader*, September 28, 1933; *ibid.*, October 18, 1934.

¹¹ Spurlock, Pearl. 1939. *Over the Old Ozark Trails*. Branson, Missouri, 35.

¹² *White River Leader*, November 3, 1939.”

¹³ *White River Leader*, October 20, 1939, 5.; *Ibid.*, March 1, 1940. 1,8. Maude reached out internationally by sending an example of ComoCraft to the German artist Anton Lang in appreciation of his work as a potter and as an actor in the Oberammergau Passion Play. He sent a thank you note in response. Horine, Maude M. *Ozark Fantasy*. Branson, Missouri.

¹⁴ Pierce, Ivan N, “Ozark Roadside Pottery”, *The Ozarks Mountaineer*, Volume 56, No. 1, Jan./Feb. 2008, 5-9.

¹⁵ *White River Leader*, April 26, 1934; *Ibid.*, May 23, 1935; *Ibid.*, May 16, 1935; April 7, 1936; Pierce, op. cit. One of the locations in New Mexico was Lordsburg, the other is unknown.

¹⁶ *White River Leader*, January 17, 1936.; *Ibid.*, January 4, 1934.

¹⁷ *White River Leader*, March 31, 1939.

¹⁸ Louis Carl Phelps, “Desert Mission Pottery: Methods and Materials, Early day Mission handcrafts 1931” (manuscript, 1981, Introduction by Edna Phelps), introduction. The 1931 date of the pottery project in the title is an error attributable to Edna and Louis Phelps’ writing the manuscript forty-five years after the events occurred. Harold Horine is

referred to in the manuscript as Ernie Horien, again an understandable mistake. The Horien spelling, however, may be phonetically correct as the preferred pronunciation of Horine by son Frank is with a long 'i', as in Hor-eye-n.

¹⁹ Personal communication, Frank Horine letter to author, dated April 17, 2017.

²⁰ "Mission Work Told Hiram", *Arizona Republic*,

²¹ Hillhouse was a professional photographer and served in the photographic unit of the Army Signal Corps in WWI. After the war, he stayed in government service for another eighteen months and taught photography at three military hospitals. He was 36 years old when he was ordained as a Presbyterian minister in 1927.

²² *Taney County Republican*, January 24, 1935, 4.; *White River Leader*, January 24, 1935, 8.

²³ *Taney County Republican*, February 28, 1935.

²⁴ Phelps, op. cit., introduction. The names of the other individuals were Lloyd Lewis, Ray Clancy, Hugh Audley, and "Peck" Watson. Howard Bartholomew joined the crew later.

²⁵ Miller, op. cit., 29.

²⁶ Marion Baldwin and Edna Phelps, "A Serial History of the Desert Mission and the Sunnyslope Presbyterian Church", (Newsletter, Sunnyslope Presbyterian Church, Phoenix, 1973/1974).

²⁷ Horine, op.cit., 1.

²⁸ Phelps, op. cit., introduction.

²⁹ Phelps, op. cit., 3.

³⁰ The multi-color applicator of Horine's 1936 patent was not mentioned by Phelps and presumably was not used at Sunnyslope.

³¹ A. Luke Fritz, "The Ministry of the Presbyterian Church Among Tubercular Patients", (bachelor's thesis, San Francisco Theological Seminary, 1943), Appendix B, Letter from J. N. Hillhouse to Biltmore guests, March 14, 1935.

³² "Mission Pottery Displayed", *Arizona Republic*, March 21, 1935, 6.

³³ The Phoenix Manufacturing Jewelers at 37 West Adams was owned by W. G. Young who appears to have been a member of the Phoenix First Presbyterian Church based on the presence of his name on lists of attendees at church functions published in the *Arizona Republic*.

³⁴ *Arizona Republic*, March 21, 1935, 6.

³⁵ *Arizona Republic*, February 7, 1937, 9.

³⁶ Miller, op. cit., 30.

³⁷ Ibid.; Burton, Christina. 1937. *The Story of the Desert Mission at Sunny Slope*, Hubbard Printing Company, Phoenix, 15.

³⁸ *Arizona Republic*, March 21, 1935, 6.

³⁹ Miller, op. cit., 30.

⁴⁰ Phelps, op. cit., introduction.

⁴¹ Fritz, op. cit., 46.

⁴² *Arizona Republic*, June 13, 1937, 8; *ibid.*, March 21, 1935, 6.

⁴³ *Arizona Republic*, April 8, 1940.

⁴⁴ *Ibid.*

⁴⁵ Miller, op. cit., 30.; Phelps, op. cit., introduction.

⁴⁶ Phelps, op. cit., introduction.

⁴⁷ *Arizona Republic*, January 3, 1935, 3.

⁴⁸ *White River Leader*, December 4, 1942.

⁴⁹ Personal communication, Frank Horine to author, letter dated May 21, 2017.

⁵⁰ Jerry and Calista Waite, Open letter on their experiences with Ozark Roadside Tourist Pottery, undated, El Dorado Springs, MO.

⁵¹ Pierce, op. cit., 6; Waite, op. cit. In Waite, op. cit., the name is spelled "Fillerton".

⁵² Pierce, op. cit.; Waite, op. cit.

⁵³ Phelps, op. cit., 1-3.

About the Author

Ed Dobbins is a former archaeologist and retired audiologist. Over the past thirty years, he has researched and published articles on several types of collectibles including Navajo pottery, ancient coins, and antique souvenir spoons.

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